

ALL ABOUT
AMOS
'n'
ANDY
AND THEIR CREATORS
CORRELL
& GOSDEN



ADCASTING

4472

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DON'T RUN AWAY WITH
MY BOOK



HOWARD JONES

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To

Howard Jones

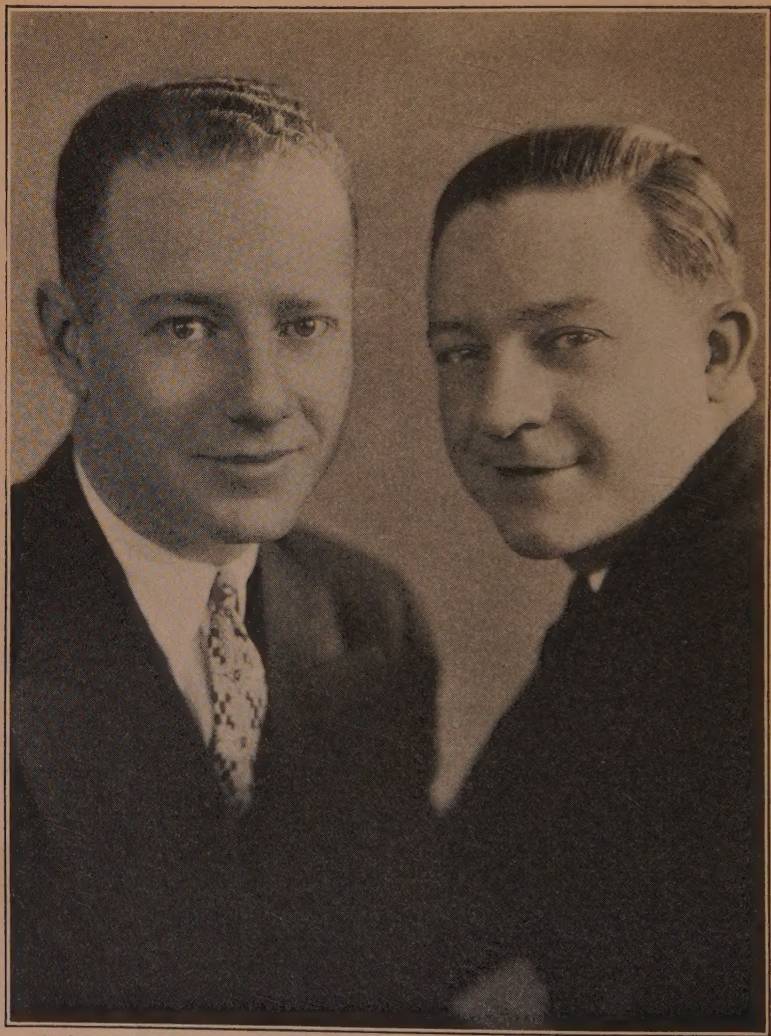
Sincerely

(Amos)

~~W. J. Jordan~~

Chas. J. Correll (Cady)

AMOS 'N' ANDY



A close-up of "Amos 'n' Andy" without their black-face makeup. From left to right, Freeman F. Gosden (Amos) and Charles J. Correll (Andy)

ALL ABOUT
AMOS 'N' ANDY

AND THEIR CREATORS
CORRELL and GOSDEN



RAND McNALLY & COMPANY

NEW YORK

CHICAGO

SAN FRANCISCO

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FOREWORD

SO Amos 'n' Andy are publishing a book. Well, well, or perhaps, as Amos would say, "Ain't dat sumpin'?" I am glad, indeed, that I am permitted to preface their story with a few remarks, for I intend to say some things about them that I know the boys would never say about themselves.

I have known Charles J. Correll and Freeman F. Gosden for many years. As announcer for their nightly episode and as a personal friend, I have become intimately acquainted with them, both in and out of character, and to my mind they are two of the finest boys I have ever met.

Modest and shy they are. Prosperity hasn't hurt them. Their rise has been rapid. They are known wherever radio broadcasting is a means of entertainment. Their fan mail is enormous. Yet they are as natural and unspoiled as on the first day they walked into the studio.

They are excellent showmen, both of them, and shrewd business men. They know the secret of public favor and its value. They drive a good bargain,

yet they never hesitate to refuse anything which might lower the high standard of the entertainment they present, or jeopardize the friendship of the hundreds of thousands of radio listeners who depend upon their clean, human fun.

But the most important of their characteristics, and the one, in my opinion, which has had more to do with their success than any other, is their devotion to their work. They take their job seriously. They put their heart and soul into it, not only as they write it but as they deliver it.

It has been my privilege for several years to sit in the studio with the boys as they broadcast their nightly episode. I have seen them almost overcome with laughter at the antics of their characters; I have seen them broadcasting a pathetic episode with tears in their eyes, drying them as fast as they came so that they might see to read the next lines of the script. Many times I have seen them so shaken by a pathetic episode that it took them almost half an hour to "come to" sufficiently to be able to leave their private studio to meet people. They "live" the characters they portray. That's why the characters are so real and human.

Correll and Gosden have an enviable sense of humor—not the wise-cracking type, but the kind of fun that

grows out of a healthy, happy outlook on life. For that's the kind of boys they are. They love play and enjoy golfing, swimming, riding, and most outdoor sports winter and summer. They like people. They are at home with influential business men; but they are equally at home with the man on the street. And their following the country over is just as democratic, just as inclusive. Nearly everyone, high or low, in city or on the isolated farm, black or white, who follows the antics of Amos 'n' Andy, enjoys them wholeheartedly.

I say "black or white" advisedly, for one of the remarkable things about their work is their large following among the colored people themselves. This is undoubtedly because, although they portray the lives of two ignorant, struggling colored boys, they treat them sympathetically. They have never once ridiculed the race. Their fun is always without offense. The best indication of what the race thinks of them is the fact that they have frequently been called upon to speak and perform at meetings of colored people both in the North and in the South, and they are personally acquainted with many of the leading colored business and professional men in Chicago.

My association with them these three years has been a pleasure. My hope for this book of theirs is that it

will enable many thousands of radio fans to know the Correll and Gosden behind the Amos 'n' Andy as well and as favorably as I have come to know them.

H.S. Hay
S. Bill

Question. Who are Amos 'n' Andy?

Answer. Freeman F. Gosden and
Charles J. Correll.

Question. Are they white or colored?

Answer. White.

Question. Which is Andy?

Answer. Correll.

Question. What sort of a fellow is he?

Answer. Well, I'll tell you.



*An excellent study of Charles J. Correll in his character of "Andy."
Can't you just hear him say, "I'se regusted"?*

CHARLES J. CORRELL

CHARLES J. CORRELL was born in Peoria, Illinois, in 1890 and earned his first dollar delivering newspapers. When he became old enough to distinguish a hammer from a rip-saw he entered the construction business, in which his father and uncles were then engaged.

But this was just bread-and-butter money for Correll, a daytime job, and his heart wasn't in it. At night he played the piano for a local movie house, and as he rendered "Hearts and Flowers" for the Pearl White close-ups and ragged "Everybody's Doing It" for the John Bunny comedies, he dreamed of other things. He was cut out by temperament and desire to be an actor, and he knew it. Incidentally it was in these days that he laid the foundation of a good sound education in the fundamentals of jazz which was to prove valuable in later years. (He plays the piano and makes most of the arrangements used by Correll

and Gosden in their song periods over the radio.)

But young Correll had other attainments. The world lost an able "hooper" to radio. For Correll, even in his younger days, waved a wicked shoe in the one-two-three step. When the town had fiddler's contests, Correll was always on hand as one of the dance contestants, carrying off everything from a sack of flour to what have you as his reward for first place.

Amateur theatricals called him, too. He sang in the quartet. He sang in the minstrel circle. He acted in local plays. He was always about the stage door during rehearsals, and when anyone was needed to chase the hounds across the ice or to substitute for an ailing principal, Correll was there, able and willing to "supe" at a moment's notice.

At one time a professional producer staged a show in town with local talent, and of course Correll was in it. He did his part so well, and showed so great an understanding of the funda-

mentals of showmanship, that the producer offered him the job of taking one branch of the show and rehearsing it.

Correll left the construction business flat on its back and went away on the next train.

Two years later he was rehearsing a show in Durham, North Carolina, when he met a young fellow by the name of Freeman Gosden, who—

But that's another chapter.



What the well-dressed taxi president will wear. Andy seems better fixed for clothes than his partner, but remember, Andy handles the money and keeps the books

Question. Well, that's interesting. Now,
who is Amos?

Answer. Freeman F. Gosden.

Question. And how did he get his start?

Answer. Well, you see, it's like this.



A typical Gosden face in the character of "Amos." He is saying to his friend Andy, "You don't mean to tell me!"

FREEMAN F. GOSDEN

FREEMAN F. GOSDEN comes direct from the South and has a natural southern accent. His ancestors came from England and for three generations lived in Virginia, Freeman being the first Gosden to leave the state. Freeman was born in Richmond in 1899 and lived there throughout his school years, with the exception of one year spent at a military school in Atlanta, Georgia.

He was raised in the customary southern fashion with a negro mammy. Freeman's mother took a young negro lad into her household, who was raised along with Freeman. His name was Snowball, and he has been the inspiration for no small percentage of the "Amos 'n' Andy" episodes. Sylvester, the lovable lad in "Amos 'n' Andy" who helped them solve the garage mystery and many other troubles, is no other than Snow-

ball. We even find Snowball's traits in Amos himself.

During the world war Freeman enlisted in the navy, and after the armistice he started on the road for a tobacco company. Later he came back to Richmond. During this stay in his home town he appeared in a home-talent show, clogging, and speaking a few lines. This show was directed by a Chicago company that produced shows for local organizations throughout the country, furnishing the script, music, costumes, and scenery. The town furnished the talent, and the company directed the show.

Previous to this time, Freeman's stage experience had been limited to a dive into Annette Kellerman's tank (at the age of 10) and to holding eggs for Thurston as that great magician pulled them from a hat (at the age of 12). So when the manager of the production company professed to find latent talent in Gosden and offered him a job as director

of one of the units, Gosden hesitated—but not for long. Before the director had left town he had signed up and was ready to launch into a new and untried field.

But Gosden needed a bit of coaching before he and “The Follies of 1919” were ready for the Elks Benefit Performance, so his first assignment was to go to Durham, North Carolina, to meet an older director who would teach him the tricks of the trade.

And so Gosden went to Durham, North Carolina.



Amos' working ensemble while busied for the Fresh Air Taxicab Company, Incorporated, may have seen better days, but not recently

Question. And the man that Gosden met at Durham, North Carolina, was Correll?

Answer. Correct.

Question. And that's how they got together?

Answer. Yes; but let me tell you the rest of it.



One of the best pictures ever taken of the boys in character. An interesting study of Andy the domineering and Amos the meek

THEIR FIRST WORK TOGETHER

THE meeting was brief and not particularly important. Correll gave Gosden his lessons in production work and left him, with little experience but a high determination to make good in his newly chosen profession.

For six years Correll and Gosden continued to travel for this company, drilling amateur choruses to the routine of light songs and simple dances featured in their shows, routing trunks and scenery from town to town. Frequently in the years that followed they were thrown together at the same town, one going ahead to direct the cast, prepare publicity, pep up ticket sales, and so forth, and the other coming in just before the performance with the costumes, scenery, and the last-minute arrangements. Often Correll played the piano the night of the big performance, packed up and checked over the

costumes and scenery, while Gosden went on to the next town to start the arrangements and pep up the meetings.

In 1924 the production company added a new feature to their program—the indoor circus or carnival. An organization such as the Elks, American Legion, or Shrine would sponsor the circus, and the production company (represented by Correll or Gosden) would furnish prizes, booths, tents, acrobatic acts, trapeze performers, animals, and so on.

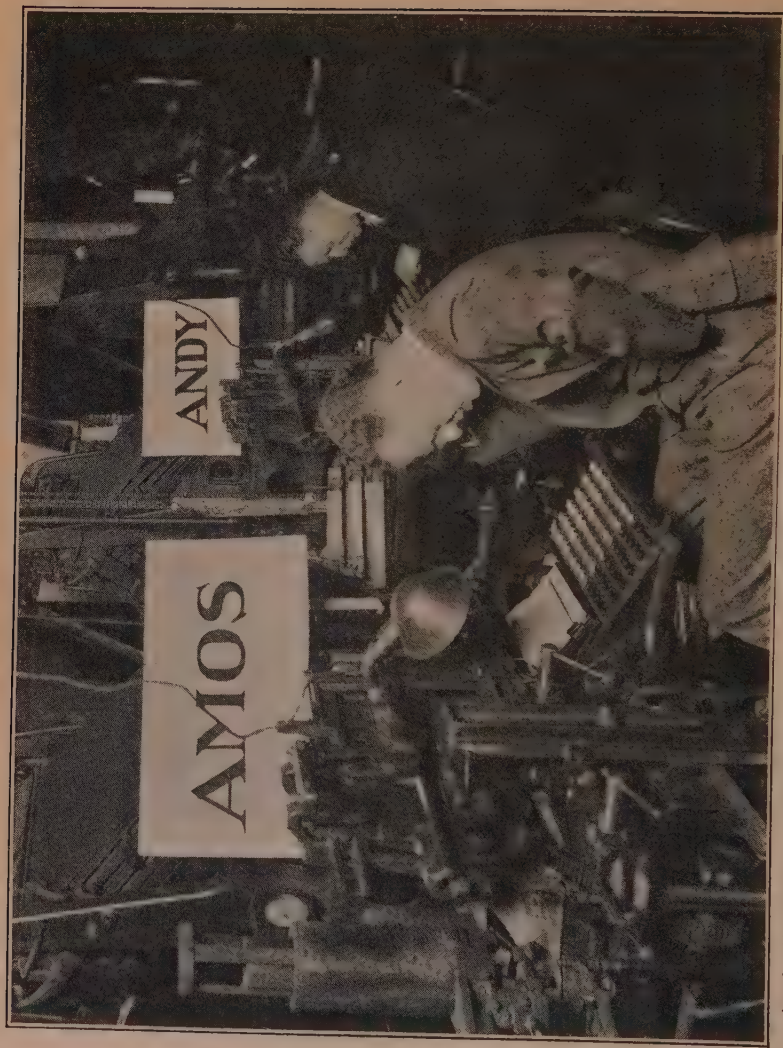
A few months later Gosden was made manager of the circus division while Correll was made manager of the show division. Their headquarters were in Chicago, so the boys took an apartment together. They spent many evenings together with the piano and the ukulele, found that their voices blended well, and then—

AND THEN THEY GOT THE RADIO FEVER

RADIO was just coming into its own in the spring of 1925. The experimental stage was past. People were beginning to look upon it as more than a novelty and a toy; it was a legitimate means of entertainment.

Talent was plentiful but poor, willing but untrained. Everyone who had the suggestion of a voice was willing to share it for the good of radio, and Correll and Gosden were no exception. Radio as a means of livelihood was farthest from their thoughts. It was just another way of having fun, doing the thing they liked best to do. Incidentally it gave them an outlet for the harmony numbers they were developing in their spare time at home.

"Song and chatter" teams were very popular at that time, and this being in line with



At the linotype machines, trying to set type for this book. The attempt ended very abruptly when Amos said, "Don't let's mess wid 'em," and Andy concluded, "I'se regusted"

the boys' talents they decided to try their luck. There was a nervous tryout at WEBH, the Edgewater Beach Hotel station, but the act seemed to go over passably well. Then Correll and Gosden were given their first radio job, singing one night a week (without pay). This was their first appearance on the air, except for a brief publicity stunt for their show in New Orleans the previous year.

They were still working at their jobs with the production company, mind you, for one has to live. And in those days radio, from the entertainment end, was not the highly paid profession it is now. But their evenings were spent learning new songs, jotting down a few jokes, polishing routine. It was purely for fun, of course, but if it was worth doing at all it was worth doing well.

About this time they wrote a show for Paul Ash, just then becoming popular with his band at the McVickers Theater in Chicago. They submitted the show "Red Hot"

to Mr. Ash, and he not only accepted it, but asked them to appear in it. They had never before appeared on the stage together, but they managed to get a week's leave of absence from their legitimate business, and with Mr. Ash's able assistance as master of ceremonies, "Red Hot" went over big. While appearing in this, they wrote another show, in their dressing room between hours, called "Paul Ash in Hollywood," which was presented a few weeks later.

While still broadcasting songs and chatter one night a week from WEBH, they received an offer to appear in a radio show at Columbus, Ohio, and also to appear for two weeks in St. Louis. They completed their three weeks' tour and returned to Chicago.

Feeling that the vaudeville stage promised them an attractive future, they tendered their resignations to the production company and prepared to fill a series of engagements in Chicago picture houses. But before they



Occasionally the boys appear on the air under their own names. In this illustration they are doing a little minstrel dialogue

booked their first date they were offered a staff position at WGN, radio station of *The Chicago Tribune*. This they accepted, and in the latter part of 1925 they started upon radio broadcasting as their real profession.

They were not on the air long before it was suggested to them that they develop something new in the way of a radio dialogue. The boys thought awhile, struck an idea, and so—

AND SO WERE BORN SAM 'N' HENRY

A FEW months after Correll and Gosden had joined the WGN staff, they were asked if they would be interested in developing something in the nature of a comic radio serial—a comic strip adapted to broadcasting. Something like “The Gumps” was wanted, but the boys knew nothing of the ups and downs of married life. Their slant on life was not adapted to this style of featuring.

They did know negro character, however. Gosden remembered Snowball, and Correll, from his minstrel-show experience, easily acquired the dialect to which his partner was born. So they suggested a comedy serial based upon the lives of two colored boys. The idea was accepted. “Sam 'n' Henry” was the title agreed on.

On January 12, 1926, they presented the first episode of "Sam 'n' Henry." It was the first thing of its kind ever presented over radio, and although it has since had many imitators, this style of character comedy, originated and still produced by Correll and Gosden, is still distinctively their own.

Soon after this feature was started, *The Chicago Tribune* drew up a contract for their services as Sam 'n' Henry. They signed this in February, 1926. At the expiration of this contract they signed for another year. At the end of their second year as Sam 'n' Henry, the team had written and delivered one ten-minute episode each night for 586 nights. No one else had written a line of their material nor so much as said one word in an episode; every character was taken by one or the other of the two young men.

At the close of the 586th episode, the boys' contract with the *Tribune* was ended. After a short tour of the South they returned to

Chicago, where they resumed their radio work with another station and with an entirely new set of characters. This, perhaps, has caused the asking of one question the boys hear more than any other.



Often the boys stop and chat with groups of colored people, in this way getting many new ideas for their dialogues

WHY DID THEY CHANGE THEIR NAME FROM SAM 'N' HENRY TO AMOS 'N' ANDY?

THE answer is very simple. About six months before the expiration of their second-year contract, Correll and Gosden conceived the idea of what is now called by many "a chainless chain." This means that they broadcast their nightly episode from many cities at the same time without the use of wires. To effect this, their material is written six weeks in advance, and then it is recorded electrically just as it is broadcast to you over your favorite station. These records are then syndicated throughout the country to the various stations desiring this feature.

According to their contract with WGN, they gave that station the exclusive right to the use of the name "Sam 'n' Henry." The feature belonged to WGN, just as an editorial

feature frequently belongs to the newspaper in which it is developed. It could not be used over any other station. The boys might take their services anywhere they pleased, but that name remained the property of *The Chicago Tribune*.

This fact was definitely a bar to the development of the "chainless chain" idea. Consequently Correll and Gosden, after more than two years of pleasant association with WGN, left that station to join the staff of WMAQ, radio station of *The Chicago Daily News*, which was equipped and willing to develop the national broadcast idea.

Although the boys had spent two years building up the characters of Sam and Henry, they cheerfully gave them up and started anew under new names, with a new story, with an extended radio audience. The success which immediately followed the introduction of "Amos 'n' Andy" to the radio public justified their confidence in their project.



Correll and Gosden entertaining some little colored children when on one of their trips through Dixie



A party in the governor's mansion, Frankfort, Kentucky. In the center are Correll and Gosden, each holding a hand of the governor's wife, Mrs. Sampson. Mrs. Correll is to the left and Mrs. Gosden to the right of Mrs. Sampson, while behind them are Governor Sampson and the mayor of Louisville

AMOS 'N' ANDY

AND so on March 19, 1928, "Amos Jones" and "Andrew Brown" first walked into the radio limelight. Since that time the adventures of this lovable pair from Dixie, their love entanglements, and their business and club affairs have been revealed each night in ten-minute episodes.

Since it is upon this homely, human drama that the fame of Correll and Gosden rests, perhaps we had best introduce briefly the cast of characters around which it is built. First comes

Amos: Trusting, simple, unsophisticated. High and hesitating in voice. It's "Ain't dat sumpin'?" when he's happy or surprised, and "Awa, awa, awa," in the frequent moments when he's frightened or embarrassed. He loves Ruby Taylor, about whom there's more later. Andy gives him credit for no brains,

but he's a hard, earnest worker and has a way of coming across with a real idea when ideas are most needed. He looks up to and depends upon

ANDY: Domineering, a bit lazy, inclined to take the credit for all of Amos' ideas and efforts. He's always "workin' on the books" or "restin' his brain," upon which (according to Andy) depends the success or failure of all of the boys' joint enterprises. He'll browbeat Amos, belittle him, order him around, but let anyone else pick on the little one—then look out!

The boys hail from Atlanta and have come to the big city to make fame and fortune. After a year in Chicago they have to their credit one broken-down topless automobile, one business enterprise—the Fresh-Air Taxicab Company of America, Incorpulated—one office, one desk (not paid for), one swivel chair for the president to rest in and think, one telephone, one soap box, no pencil, no

stationery, no assets save a perennial optimism, Andy's mythical brain, and Amos' very real capacity for work.

The boys live together in a South State Street rooming house, where they are on the best of terms with

FRED, THE LANDLORD: A sympathetic listener to all their troubles; and his little daughter,

GERANIUM: A frequent and somewhat troublesome charge for the boys when the landlord feels inclined to step out.

From these centers, the office by day and the rooming house by night, radiate the ever-widening circles of social, business, and other activities which engage the boys' attention. There is, of course, high in their regard, their colored brotherhood, "The Mystic Knights of the Sea," presided over by

THE KINGFISH: A born organizer and a committee appointer, an authority on the by-laws, and a hound on over-due assessments

and backward members. He is ably abetted in his efforts to keep the Mystic Knights in line by his brother officers, the Mackerel, the Shad, the Whale, and the Swordfish.

The business of the Taxicab Company of course keeps the boys pretty busy by day. Amos, as chief mechanic's mate, fixer of automobiles, head driver of the company, and chief business getter, has his hands full. And Andy, "workin' on the books" or "layin' down to think," finds his days pretty well occupied also. But at night the boys find time to slick up a bit and step out in the colored society of the neighborhood. Here enter complications, for Amos, disappointed in love, is soon smitten by the charms of

RUBY TAYLOR: Pretty, sweet, intelligent, the daughter of the well-to-do owner of a local garage. And Andy, the hard-boiled, the all-knowing, is soon in the clutches of

THE WIDOW PARKER (alias Snookems): Practiced in the arts of love, graduate of five

(financially) successful marriages, who soon teaches Andy the point of the old saw, "Do right and fear no man, don't write and fear no woman." For the artful widow soon inveigles Andy into written declarations of his love, from which ensues the famous breach of promise suit. At the present writing, Andy has been safely wrested from the clutches of the law, but the widow still pursues him—and he likes it.

No review of the cast of characters in this real-life comedy would be complete without a doffing of the hat to

SYLVESTER: Loyal and lovable friend of the boys. It is Sylvester who was instrumental in cornering the men who robbed the garage safe and in disposing of Amos' chief opponent for the hand of the lovely Ruby Taylor. And it is Sylvester who links us again with the past. For Sylvester is almost Snowball to the life, the colored boy who was raised in the Gosden Virginia home, the real-

life prototype of some of the characters that appear in "Amos 'n' Andy," including even Amos himself.

Thus as to the principal characters. Now to put them in action.

Question. Who writes the "Amos 'n' Andy" episodes?

Answer. Correll and Gosden themselves.

Question. Do they write all of them?

Answer. They have written every word of every episode since they first started broadcasting.

Question. Are any of the plots suggested by some one else?

Answer. Yes; frequently an ardent fan will send in an idea or suggestion which will be incorporated in the script.

Question. When and how do they write it?

Answer. This is the way it's done.



A little joy ride around the block with a group of colored boys. Gosten and Correll "at the wheel"

WRITING THE STORY

IT has often been rumored that Correll and Gosden pay some one to write their material for them. This is not only untrue, but it is impossible, for in a sense a story of this sort cannot be written—it must flow from natural situations. It cannot be acted; it must be lived. It is not dialogue in the vaudeville sense. Seldom does it contain what one might call a joke. If it is funny, it is so because of the situations in which the boys find themselves, and the manner in which they meet these situations.

The first bit of equipment the boys use in building their story is a thorough understanding of the colored race. For this, Gosden's background has been invaluable. But even today they make frequent contacts with the colored folk in the North, and in the South also when their trips will permit, so that they

may keep their characters and situations true to life.

Correll and Gosden study each new character seriously. They do not build as they go; they decide first what sort of a man a new character is to be. Then they set out to portray him by his tone of voice, his manner of speech, his actions. Then they choose his name. This, too, is important. The names Amos and Andy were chosen after Correll and Gosden had made a study of the more common names used in the South by colored people. They found that Amos was almost as common as Bill or John to the white people. The name Andy is equally popular, and because these names were short, easy to say, and easy to remember, they were chosen.

The boys are also students of the dialect and the phrases common to the colored people in the South.

Every episode is written word for word as it is given over the radio. First the previous

episode is reviewed, in order to get the background; then the introduction, which sums up what has gone before, is prepared for the announcer. Then the preparation of the script is begun.

The dialogue is always written as pronounced. For instance, Andy never says, "I is regusted." He says, "I'se regusted," and this is the way it appears on the script. If Amos says, "Ain't that something?" it is always written "Ain't dat sumpin'?" So also with "Recordin' to my figgers in de book" and "Splain dat to me."

Each episode averages between fifteen hundred and two thousand words. Some episodes contain more words than others. But each one takes up approximately ten minutes' time. For instance, in an episode where Amos is calling Ruby Taylor on the 'phone the actual number of words is much less because of the long wait between lines. Another episode might contain many more than

two thousand words; as, for instance, one that is full of excitement or one in which there is a great deal of overlapping conversation. When the robbers came in to rob the safe, and Amos and Andy jumped out from behind desks and captured them, there were close to three thousand words in the episode.

When Correll and Gosden were broadcasting "Sam 'n' Henry" they would often get into the studio at half-past nine, write an episode, and broadcast it at ten o'clock.

The boys do not rehearse their lines. They frequently walk into the studio and read their lines without having seen them for a month. But they know their characters so well, and impress themselves so well with their traits and mannerisms, that they read their lines without hesitancy.

The records must be made in advance for the "chainless chain," and the comic strip must be drawn in advance for publication outside of Chicago as well as in. Therefore all



In cards, business, or love, Amos has to hold at least five aces to get an even break. Note the reserve supply in Andy's pocket



On the bank of the Fox River, a few miles from Chicago. An interesting study, showing Andy too lazy even to bait his own hook

episodes must be written at least six weeks in advance. They must of necessity be continuous, and because of this continuity they maintain a very keen interest.

It will be interesting to know that the boys' parting words to each other every night of the week are, "How about two o'clock tomorrow?" or "See you at nine tomorrow morning." This expression translated means their appointed hour for getting together and creating another day for the Amos 'n' Andy characters. They always shut themselves up in a room, and there they stay until the episode is finished. The time that it takes to write an episode varies, for some days ideas do not come as readily as on others. No one is ever in the room with them when they write. In this way they can give their wholehearted and undivided attention to their work. One types the words while the other, sometimes sitting, sometimes pacing the floor, but always talking in the same dialect as is

heard on the air, works out the conversations and the situations. They work well together, each suggesting to the other ideas to help in the completion of the episode.

Little eccentricities of theirs while writing are quite amusing. Instead of the usual untidy room, strewn with cigarettes, matches, and ashes, we find an orderly room. Their nervous tension is relieved in quite a different manner. Gosden flips coins high into the air, or literally pours them from one hand into the other.

When an amusing episode is in process of construction, the listener at the keyhole might hear bursts of hearty laughter. The pathetic periods are nearly always approached and developed in the gravest spirit. By throwing themselves into "character" as they write, they preserve that freshness and continuity which is their chief charm.

Perhaps the best way to illustrate how a script is written is to present a typical episode

as it was written by the boys, just as it was presented for reproduction over the radio.

On the following pages is given the entire script of the famous court-room scene in the Widow Parker breach of promise suit, chosen largely because it illustrates the number of characters that are frequently called into play to present a single scene.

The number of words in this episode is eighteen hundred and the reading time over the radio was exactly nine minutes and twenty seconds.



Some day Amos is going to rise up and demand his rights. At the present writing, however, Andy has him thoroughly buffaloed, as witness the above illustration

"AMOS 'N' ANDY"

by

Correll & Gosden

No. 250

The battle is on. Again we find the boys in court, while the breach of promise suit is going on. Today Mrs. Parker testified on the witness stand, much to the embarrassment of Andy. She told how he came into her life, how he led her on and then threw her down. She wept and cried, and at the end of her testimony she was carried from the witness stand after fainting. The Judge called a short recess in order to allow Mrs. Parker time to revive. As we find the situation now, Amos and Andy are seated with their attorney. Directly across from them Mrs. Parker's attorney is holding smelling salts under his client's nose. The Judge has not returned to the bench. Here they are:

Amos - Andy, it ain't no use to worry now. Jus' do de best you kin, dat's all.

Andy - Dat gal git up on de witness stand dere an' tell all dat stuff. It's enough to make me worry.

Policeman (fading in and out) - Say, cut out that smokin'. Where do you think you are?

Andy - 'Scuse me, Misteh.

Amos - Mr. Spielman, how you think ev'vything is comin' out?

Spielman (discouraged attitude) - Well, boys, it looks very bad. This woman has made a great impression on the Court with that sob stuff, and I'm afraid the Court is in sympathy with her side of the case.

Andy (more discouraged) - Looks bad, don't it?

Amos (helpful attitude) - Andy, don't fo'git to do whut Mr. Spielman tell yo' to do now, when yo' git on de witness stand.

Spielman (to his consulting attorney)-
Possibly you can get those de-

tails finished by tomorrow, but we will need the statistics at that time.

Consulting Attorney - I'm going back to the office and get a few papers. I will possibly return before recess is over. (Fading out.)

Spielman (to Andy) - Brown, if you can just remember everything I've told you, it will help us a lot.

Andy - You bettah 'splain dat to me again now.

Spielman - Now I think you'll be the next one on the stand to be cross examined by Mrs. Parker's attorney. When you get there, sit down very quietly, and, whatever you do, don't show any signs of nervousness.

Amos - Git dat in yo' head now.

Andy (to Amos) - Shut up!

Amos - 'Scuse me. I was jus' tryin' to he'p yo'.

Spielman (confidentially to Andy) - And Brown, when you get on the witness stand, admit nothing.

Andy - Do whut to nuthin'?

Spielman - I say, when you get on the witness stand, admit nothing.

Andy - Admit nuthin' where?

Spielman - On the witness stand.

Andy - Oh, in otheh words, don't let nuthin' git on de witness stand.

Amos - Why don't you listen, Andy?

Andy (resentful of Amos) - Is you gonna shut up, or is I gotta kick you out de cou't room? De mo' you talk, de worse off I is.

Spielman - Now, Brown, you can occasionally use the expression "I don't remember." Don't make it noticeable, but occasionally say, "I don't remember." Now, don't forget that. Now, what are you going to say?

Andy - "Now, don't fo'git dat."

Spielman - No, no; "You don't remember."

Andy - Oh, dat's right; "You don't remembeh."

Spielman - No, no; "I don't remember."

Andy (mixed up) - You don't remembeh whut?

Amos - No, no, Andy. Listen, "You don't remembeh."

Andy - Oh, oh! Who is my lawyeh?

Spielman - Now, Brown, just say, "I don't remember."

Andy - Ain't it some way dat I kin keep off o' dat chair again up dere? All dese peoples in the cou't room looks at me when I git up dere. I feels rebarrassed.

Spielman - No, no, you must get up there, but remember, "I don't remember."

Andy - "Remembeh I don't remembeh." I got-cha.

Amos - Stop shakin' now, Andy. Don't let 'em know dat you is nervous. You act like you is scared to death.

Andy (disgusted with Amos) - Dey is gonna be tryin' me fo' bustin' yo' head open in a minute if you don't shut up.

Spielman - Here comes the Judge now. Don't overdo it. but remember to say "I don't remember," and don't say anything that will incriminate you.

Andy - Dey ain't goin' to cremate me, is dey?

Amos - De Judge is gittin' ready to staht-look at him.

Judge (in distance, rapping twice) - Order in the court room.

Special Police (in distance, talking to spectators) - Quiet, or you'll go out.

Judge - We will proceed with the case - Parker versus Brown. Andy Brown to the witness stand for cross ex-

amination by attorney for the plaintiff.

Andy (in low tone to himself) - Oh, oh!
I gotta git up dere again.

Spielman - All right, Brown; get on the witness stand.

Andy (to bailiff, who is waiting to administer the oath) - I'se comin', Misteh, I'se comin'.

Bailiff (in quick, jerky tone) - Raise your right hand.

Andy (shaking head as if making a positive reply) - I don't remembeh.

Bailiff - Raise your right hand!

Andy - Yessah, yessah.

Bailiff (rattling off the oath in quick, inaudible tone) - Do you solemnly swear that the evidence you are about to give in this case is the truth, the whole truth, and nothing but the truth, so help you God?

Andy - I don't remembeh.

Bailiff - Say "I do."

Andy - I do.

Bailiff - Sit down!

Judge (in distance) - Attorney for the plaintiff will proceed with the cross examination.

Attorney Rada (fading in to cross examine Andy) - Your name is Andrew Brown?

Andy - I don't remembeh.

Judge (raps twice) - The witness will answer the attorney for the plaintiff. Proceed with the cross examination.

Rada - Your name is Andrew Brown. Is that correct?

Andy - Yessah, dat's right.

Rada - You are president of the Fresh-Air Taxicab Company?

Andy (boastfully) - Yessah--yessah.

Rada - Do you know Mrs. Parker?

Andy - I did know her, but I ain't speakin' to her now.

Rada - Brown, how long have you been in Chicago?

Andy - Well-a, we left Atlanta, Georgia, last March, an' I been up heah evah since.

Rada - Brown, when did you first meet Mrs. Parker?

Andy - I met Mrs. Parker over at Ruby Taylor's house one night.

Court Clerk - What was that last statement?

Andy - I met Mrs. Parkeh oveh at Ruby Taylor's house one night, but I'se sorry I eveh went oveh dere.

Rada - That's neither here nor there.

Andy - Yes, 'tis. It's oveh dere.

Rada (impatiently, to Andy) - Just a minute!

Andy (settling in seat) - I don't remembeh.

Rada - Brown, did you ever write Mrs. Parker a letter?

Andy - Yessah.

Rada - Is this your handwriting?

Andy - Dat kind-a look famil'ar to me--
I don't make no "a" like dat,
though. Maybe I did make it,
though. Yessah, I guess dat's it.
Is it got my name on it heah---
Yeh? ---Well, dat's mine all right.

Rada (turning to Judge and jury) - I am
going to read this letter to the
Court which I shall refer to as
Exhibit A.

Andy (to himself) - Oh, oh! Dere goes one
o' dem 'zibits.

Rada - A letter from Andrew Brown ad-
dressed to Mrs. Parker, the plain-
tiff. (Turning to Andy.) And, Mr.
Brown, I want you to verify this
for the Court as I read it.

Andy - Du whut to it?

Rada - Let the Court know if this is cor-
rect. (Addressing Court.) This let-
ter starts out in the following
manner. (Takes on affectionate tone
of voice.) My darling, baby-face

Snookems (direct to the Judge). My darling, baby-face Snookems, your honor.

Judge - You are cross examining the witness--not me. (Raps.) Proceed.

Rada - Brown, take a look at that. Do you remember writing those words, "My darling, baby-face Snookems"?

Andy (excited) - It seem like I is, an' den it seem like I ain't. I b'lieve I is, though. I know one thing, I was crazy to write it.

Rada - But, nevertheless, you wrote this letter?

Andy - Yessah.

Rada (to Court) - The next line of this letter---"How can I live without you, my darling? We must fly away together, my little Snookems." (To Brown, with high pressure.) Brown, did you really love this woman?

Andy - I don't remembbeh.

Rada - Didn't you plead with her to be
your wife? Didn't you beg her, on
your bended knees, not to love
anyone else?

Andy (quick, mixed-up reply) - Yessah -
I mean, nosah---I mean, I don't
remembah.

Rada - You are trying to evade the ques-
tion.

Andy - Tryin' to do whut?

Rada - Brown, did you kiss Mrs. Parker,
and tell her that her lips were
like honey from the beë?

Spielman (in distance) - I object.

Judge - Objection overruled.

Andy (looking from Judge to Spielman) -
Whut happened?

Rada (to Court) - I next call the atten-
tion of the Court to another let-
ter which I shall refer to as Ex-
hibit B. A letter written to the
plaintiff by the defendent in
which is incorporated a poem from

Popsy-boy to Snookems. (To Andy.)
Is this your handwriting?

Andy - Dat do look kind-a famil'ar. I
don't make no "s" like dat, though-
yes, I do too, I guess.

Rada (to Court) - I would like to read
the Court the last two lines of the
poem written by Andrew Brown.

"Come fly with me and we will hide-
Just Popsy-boy and his little bride."
(Repeating in flowery manner, with
much affection in voice.) "Come fly
with me and we will hide-- Just
Popsy-boy and his little bride."
(To Andy.) Brown, do you know what
the word bride means?

Andy - I don't remembeh.

Rada (shaking finger in Andy's face) -
Is it true that you went to the
Easy Buying Furniture Company and
signed a note for the balance which
Mrs. Parker owed on her furniture?

Andy - Yessah, an' dat man done called
me up 'bout dat.

Rada - In other words, that was just a shield.

Andy - Nosah, it wasn't no shield. She owed fo' chairs an' a table an' a lot o' otheh stuff.

Rada (more high pressure) - Is it true that you have called up Mrs. Parker as often as ten times in one day?

Andy - I guess I is.

Rada (pounding fist on palm of hand in front of Andy) - Then you admit that you led this little girl within a few feet of the altar, leading her to believe that she was to be Mrs. Andrew Brown? Before answering that question I want you to look at Mrs. Parker, seated there crying.

Spielman (in distance) - I object.

Judge - Objection overruled.

Special Deputy (in distance, to crowd) - Order in the court room.

Rada - Andrew Brown (slow and deliberate), I want to ask you one question.

Andy - I don't remembeh.

Rada (to Judge, pleading for assistance as if impatient) - Your honor, how can I cross examine this witness (start fading out) when he evades the question before I even ask him (and other similar wording until fadeout is completed).



Cornell and Gosden with the Chicago White Sox at Shreveport, Louisiana. They are telling Ray Shalk 'enters and a few of the boys an interesting experience of their southern tour

Question. Now the script is written.
The broadcasting is the
easiest part, isn't it?

Answer. No; quite the most difficult
part of all.

Question. And why is that?

Answer. Because radio broadcasting is
an art in itself, with many
tricks.



An interesting group of three—Gosden, the “mike,” and Correll. In their “Amos ‘n’ Andy” dialogues the boys have written and delivered approximately 1,500,000 words

AMOS 'N' ANDY BEFORE THE MICROPHONE

IT is commonly believed that there is little to radio broadcasting except talking into the microphone and enunciating properly. On the contrary, speaking for radio is an art that takes much thought and practice.

The first requisite is confidence. No matter how great the artist, no matter how frequently he has appeared before his public, his first appearance before the microphone is a trial in every sense of the word. The microphone is so impersonal. It doesn't smile, it doesn't hiss or applaud; and yet beyond its cold, unresponsive face there are hundreds of thousands of people who are listening to every note that is sung, every word that is spoken. The artist knows this and, until he becomes radio wise, it terrifies him. Frequently artists cannot be heard by their

audience because the rattling of the paper in their trembling hands almost drowns out the sound of their voices.

There are tricks to every trade, and radio broadcasting has more than its share of them. Especially is it difficult when it becomes necessary to impersonate different characters whose only difference may be shown by a modulation of the tone and volume of the voice.

Correll and Gosden not only write all of their lines, but they speak them too. Ordinarily this might not seem difficult, but sometimes there are as many as nine characters in the ten minutes of broadcasting; consequently the boys have made a careful study of their own voices, the way they carry over the "mike," and what different tones they can register.

The character of Andy must have a low voice, so when impersonating this character, Correll drops his voice to a very low pitch, and with his lips about one inch from the

microphone produces the desired effect. He can scarcely be heard twenty feet from the microphone, but over the air his voice carries very loud and deep. On the other hand, Gosden, in taking the character of Amos, is approximately twenty-four inches from the "mike." This is done because he raises his voice to a much higher pitch and talks very loudly. If he worked as close as Correll, it would cause a blast on the loud speaker, unless the operator in the control room managed to cut the volume in time. And if the average volume were cut, Andy would scarcely be heard over the air.

It is interesting to note that in real life the voices of Correll and Gosden are almost identical in pitch. (For instance, when they listen to one of their Victor singing records, they themselves cannot tell which is singing each part until they stop to recall who took the various parts.)

In broadcasting as Amos and Andy, the



A typical scene, showing Gosden and Correll broadcasting "Amos 'n' Andy"

microphone is placed on a table a little to the right of Correll, approximately at his elbow. Gosden sits across the table, and instead of talking directly into the center of the microphone, both boys talk while facing each other, causing their voices to go past the microphone instead of directly into it. The microphone picks up each voice as it passes, and gives a smoother and better quality.

The boys have received some letters from distant points complaining that their voices come in very weak, and requesting them to sit nearer the microphone. It is not the purpose of this book to touch on the technical side of radio, but the reader might be interested to know that the strength of the voice coming into the receiving set is not influenced especially by the loud or soft voice of the one broadcasting. The volume is controlled from the operating room outside the studio. For instance, the operator in the control room can so adjust the transmitting equipment that a

cornet played directly in front of the microphone can be subdued to a very soft tone. Or the operator may build up a whisper until it has all the volume of a shout.

In starting the story of "Amos 'n' Andy" the two characters themselves were first decided upon. The specifications for Amos and for Andy were carefully considered. Realizing that the audience could not see the boys or read a description of them, the characters had to be given to the public by tone of voice as well as by dialogue. Therefore it was decided that, on account of the character of Amos being excitable, sympathetic, kind, and younger than Andy, Amos should have the high, thin voice. With a voice of this type, Amos can more easily excite the listener or play on his sympathy, as the different situations present themselves. In contrast to him, it was decided that Andy should have a deep voice, thus portraying his domineering, boastful, and conceited nature.



Discussing the news of the day before going on the air. For a long time the boys used two microphones in broadcasting their dialogues

Correll and Gosden purposely do not rehearse their episode before going on the air. This prevents the episode from becoming the least bit stale to them. They are vitally interested in the material, and endeavor to "live" the character as they broadcast. By not rehearsing, their own reaction to the situation is more spontaneous, and the listener catches the spirit with them. Thus they avoid monotony of tone and expression.

With the microphone placed a little to the side, the script is laid on the table directly in front of them. They follow the announcer very closely as he reads the introduction of the nightly episode. This announcement is written by the boys when they prepare the material. An additional copy is made for the announcer, and as he reads this synopsis, the boys listen, following the lines as they appear on the top of the first page of their own copies of the episode. As this is being read, they automatically get in the spirit of the

situation, and when the announcer says, "Here they are!" they have already put themselves into the proper characters and atmosphere. (In theatrical jargon, they are "made up and are ready to go on.")

Amos usually starts the episode, for no other reason than habit. Both of the boys keep their eyes directly on the script during the entire broadcasting, and very seldom "ad lib" any lines which do not appear. They rarely look at each other during the broadcasting, and most of the time they shield their eyes with their hands so that they may not see anyone or anything to distract their attention.

It is amusing to watch the boys broadcasting or making a record of a dialogue. Andy, as the big, important business man, works with a frown on his forehead and with his lower lip protruding,—the way the character actually seems to the listener. Gosden, in taking the part of Amos, has a simple, naïve

expression. The boys are "in character" every minute they are on the air.

Very often a line appears in which Andy asks Amos for a pencil. In such a case Gosden will actually take a pencil from his pocket and pass it across the table. The same is true when the lines call for lighting a cigar or cigarette. One of them will pull out a box of matches, strike a match, and light a cigarette. In this way they get the actual sounds, and allow sufficient time for the indicated business to take place. If Andy asks Amos to hang up his coat, and Amos agrees to do so, Gosden turns his head slightly from the microphone in order to give the effect of walking away to hang up the coat.

On one occasion the boys were broadcasting an episode in which Andy was supposed to talk while eating turkey. On that special night, in order to give the desired effect, Correll consumed almost half of an apple pie. Once in a great while they have an episode



Singing a popular song. Occasionally the boys do harmony singing for either the radio or a talking machine company

where a glass or a dish is broken. This is actually done in the studio. If either of the boys complains of his feet hurting, and he says something about taking off his shoes, he bends over, unlaces, and takes off his shoe as he broadcasts. The listener hears a very life-like grunt of relief.

One night the boys were supposed to have been chased by a couple of hold-up men for several blocks. The episode on that night started when the boys stopped for breath. To get the effect of having run for three blocks, Correll and Gosden ran around the studio room for fully three minutes before going on the air. When they started to broadcast on that night, they were both actually somewhat out of breath.

The boys very often get expression in their work by waving their arms in demonstration. Sometimes, when Andy talks very dictatorially, Correll waves his arm across the table and shakes his finger in his partner's face; and

Amos being of a flinching nature, Gosden ducks his head.

Their nightly episode almost always ends with a fadeout. This is done by both walking slowly away from the table as they say their last lines. In this way they avoid an abrupt ending, and it gives the listeners an opportunity to draw their own conclusion as to what happened in the next few minutes. Occasionally an episode will end with Andy saying, "I'se regusted," or Amos saying, "Um-um, ain't dat sumpin'?" or "Awa, awa, awa."

The records which are used on other stations are made with practically the same type of microphone as that which is used for broadcasting. The boys record about twice a week, and this work is quite different from broadcasting. For instance, if the boys are broadcasting an episode and a mistake is made, it must be covered up very quickly or the entire thought changed for a few seconds in order to

make it appear that the dialogue was originally intended the way it was spoken.

In making a record they have a big advantage over broadcasting. If they make a mistake while recording they merely stop their dialogue and one says through the same microphone, in his natural voice, "Throw it out," which means that a master record has been spoiled. Consequently, by being able to make an episode over and over, they are in a position to correct mistakes and thus make the record broadcast more nearly perfect than if they were broadcasting the same episode in the studio. In making the records the boys work in a studio very similar to a broadcasting studio. But instead of the wires running to the operating room, where the program is released for broadcasting, the wires go directly to an amplifying system in an adjoining room, where the voices are cut electrically into a master record. These master records are about two inches thick, made mostly of wax. Once



On the way to the Kentucky Derby at Louisville. Mr. and Mrs. Correll in the center, with Mr. and Mrs. Gosden at the right. Twice the boys have broadcast their dialogue from the race track

a mistake occurs on a master record it has to be set aside for shaving and polishing before it can be used again.

Just before starting on a master record the voices are tested for balance and clarity on what is known as test records. After several tests have been made the boys are ready to make the master records. Master records cannot be played back for corrections, because the surface cannot be touched before it goes to the factory for plating and stamping.

As soon as the factory has the finished product ready, the first record of each episode is sent directly to the boys for approval. Occasionally episodes are made over, due either to a blast of the voice or, perhaps, to damage done to the surface in handling before being plated. The job of making records is no easy one. It necessitates being in a studio for many hours, sometimes making the same record over and over until it is satisfactory.

Question. Who takes the incidental characters in the "Amos 'n' Andy" episodes?

Answer. Correll and Gosden portray every character.

Question. How do they indicate the different characters?

Answer. By change of voice and of position.

Question. But how do they broadcast a scene with many characters?

Answer. Well, it's quite a job. But, nevertheless—



*Two of the chief assets of the Fresh Air Taxicab Company, Incorporated:
one willing assistant (working) and one tired executive (resting)*

CORRELL AND GOSDEN IMPERSONATE ALL CHARACTERS

REGARDLESS of the number of characters to appear in an episode, Correll and Gosden take all parts. It is interesting to know that in addition to Andy, Correll takes the character of Fred, the landlord; and in addition to Amos, Gosden takes the part of the Kingfish, the head of that great fraternity, the Mystic Knights of the Sea. When a new character is created, the boys first decide upon the character and the type of voice he should have. The boys then each try several voices until the proper one is found. They try, however, to divide the characters as much as possible in order to allow a breathing spell in case several characters are used.

The various characters have different and distinct voices. This is done partly with the voice and partly by the position in front of

the microphone. For instance, Correll will take the part of Andy by working with his lips close to the microphone, and on that night, if he should also be taking the part of the landlord, it is necessary for him to get back approximately eighteen inches from the microphone when he is portraying Fred, the landlord. The same condition prevails when Gosden is taking the parts of Amos and Sylvester. The character of the young boy, Sylvester, is portrayed by Gosden getting close to the microphone and using a very soft head tone. But it often happens that Andy is talking to the landlord or Amos is talking to Sylvester without any lines between to give the boys a chance to change from one character to the other. This makes it necessary for the boys to change their positions very rapidly; and it is surprising to see one of them taking two characters and to notice how quickly he can change his position and voice without being detected.

If their story happens to take them into a situation where three characters are talking, either Correll or Gosden will work two or three minutes alone, taking all three parts. They try to avoid this whenever possible, but very often one of them will take two characters for half of an episode.

Correll, in addition to being Andy and Fred, the landlord, also takes the part of any hard-boiled policeman who appears in the script, and that of most of the white and northern characters. He also takes the part of two officers of the colored lodge, the Mystic Knights of the Sea—the Whale and the Swordfish. Gosden portrays the characters of Amos, Kingfish, Sylvester, Ruby Taylor's father, and two other officers of the colored fraternity—the Shad and the Mackerel. They alternate taking other characters as they come up.

Although Ruby Taylor and the Widow Parker are well known characters in the story, a woman's voice is never heard in the episode.

All communication with the women is done by telephone or by letter.

In the famous court-room scene, which included ten people, the characters were divided in the following manner: Correll took the part of Andy, Attorney for the Defense, Judge, Policeman, and Court Clerk; while Gosden took the characters of Amos, Prosecuting Attorney, Bailiff, Kingfish, and Consulting Attorney. The broadcasting of the court-room scene necessitated giving the impression that some of the characters were in the distance. For instance, when the Prosecuting Attorney was cross-examining Andy, an occasional objection on the part of Andy's attorney would be heard. Naturally Andy's attorney would not be as close to the microphone as his opposition, so each of the boys did a great deal of jumping around and turning their heads in order to make this scene appear natural.

In writing the court-room episodes, the ac-



Gosden and Correll addressing 15,000 employees of the Western Electric Company, Chicago. They are not broadcasting, but are using a device that carries their voices for three city blocks

tual broadcasting of the lines was carefully taken into consideration and so arranged that the voices would overlap, in order to make it realistic and allow time for a change of position in front of the microphone.

If a character, such as the Kingfish or the landlord, gets into the story permanently, a definite voice is decided upon and maintained in order that he may be recognized the minute he speaks. However, the character is always announced before he speaks, in some such manner as, "Well, I'll be doggoned, heah comes de Kingfish," and then the Kingfish speaks.

Now and then a dog makes his appearance in the episode, or some other animal appears. All these animals are taken by either Correll or Gosden.

AMOS AND ANDY REAL PEOPLE

Question. Do Correll and Gosden get many fan letters?

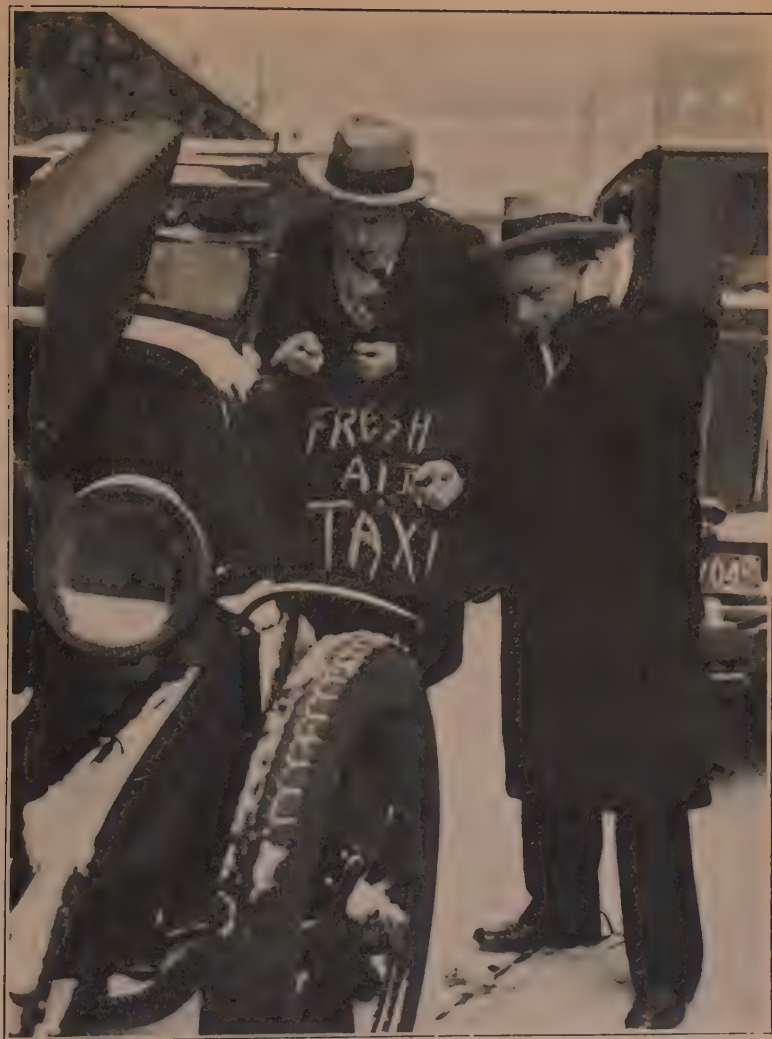
Answer. No, but Amos 'n' Andy do.

AND this is the most illuminating fact of the whole "Amos 'n' Andy" story. Amos 'n' Andy are not merely names to the hundreds of thousands of radio fans who listen to their nightly episodes. They are very real people, with their moments of triumph, their sorrows, their fun, which the public is permitted to share.

When Amos needs a ring for Ruby Taylor, for instance, the sympathetic public sends dozens of rings of all sizes and descriptions. When Andy gets too rough with his meeker, smaller buddy, his mail is filled with letters warning him to "lay off." Amos has received

many letters, written in a perfectly serious vein, warning him that he is being imposed upon and disclosing ways and means to get his rights.

And that's the secret of the amazing success of this radio feature. Correll and Gosden have poured so much personality into the frames of the characters they portray that these have ceased to be merely characters—they are real people.



*One of many trials of the Fresh Air Taxicab Company, Incorporated.
Amos says, "The spark plug ain't sparkin';" and Andy
claims, "De motor ain't motin'."*



*Mr. Correll, Mrs. Correll, Mrs. Gosden, and Mr. Gosden before the
airplane that carried them from Chicago to New York
on September 21, 1927*

INTERESTING BITS
ABOUT CORRELL AND GOSDEN
AND AMOS 'N' ANDY

Question. Who takes the part of Amos?

Answer. Freeman F. Gosden.

Question. Who takes the part of Andy?

Answer. Charles J. Correll.

Question. Are the boys white or colored?

Answer. Both boys are white.

Question. What is their nationality?

Answer. Gosden is English, and Correll is Scotch-Irish.

Question. Who writes the material for the episodes?

Answer. Correll and Gosden have written every word of "Sam 'n' Henry" and "Amos 'n' Andy." They collaborate on every episode.

Question. Does anyone else ever broadcast with them?

Answer. No one else has ever spoken one word in one of their episodes.

Question. Where are the boys from?

Answer. Gosden is from Richmond, Virginia, and Correll is from Peoria, Illinois.

Question. How long have they known each other?

Answer. Ten years.

Question. How long have they been on the air?

Answer. Since the fall of 1925.

Question. Had they been on the stage before they entered radio?

Answer. They produced shows, but seldom appeared in them. Their first appearance together on the stage was shortly after they started broadcasting.

Question. Which is the bigger, Amos or Andy?

Answer. In the story Andy is the big one; but in real life Gosden is taller than Correll.

Question. Are Correll and Gosden on the air at any time other than for "Amos 'n' Andy"?

Answer. At the time this book goes to press the boys are putting on a minstrel show from WMAQ (radio station of *The Chicago Daily News*) each Thursday night from 8:30 to 9:00 o'clock.

Question. Do they write for any publication?

Answer. Not at present; but they write a cartoon called "Amos 'n' Andy" which is syndicated by *The Chicago Daily News*. This cartoon ties up with the nightly episodes which follow, making another link in the story. They do not draw the car-

toon, but they give the wording and action to the illustrator.

Question. How do other stations broadcast "Amos 'n' Andy" if it is not on a chain?

Answer. By special arrangement with their station, WMAQ, Correll and Gosden operate a "chainless chain." As explained in a previous chapter, this is made possible by electrical reproduction. Inasmuch as their broadcasting lasts ten minutes at most, they conceived the idea of putting this dialogue on the two sides of a large talking-machine record, and sending it ahead to radio stations throughout the country to be played simultaneously with the direct broadcasting at WMAQ, Chicago. This necessitates a great deal of detail. First of all, the dialogue, which con-

sists of about two thousand words per episode, has to be written about six weeks in advance. After writing about ten episodes, the boys make records of them. Two records are sent to each radio station subscribing to the "Amos 'n' Andy" chain. One record is placed to part I on the double turnstile and another record is placed to part II. In this way there is no break between the two parts when heard over the radio. This system has proved most successful, and stations from the Atlantic to the Pacific are now broadcasting "Amos 'n' Andy."

Question. Do Correll and Gosden make records for sale?

Answer. Yes, they make dialogue records for the Victor Talking Machine Co. under the name of "Amos 'n'

Andy''; and they make singing records under the name of Correll & Gosden.

Question. Do the boys get much fan mail?

Answer. They get a great deal of mail, containing requests and suggestions; but the majority of listeners take their nightly episode as a matter of course, and do not voice themselves unless something happens that the episode is not broadcast.

Question. What type of listener writes to them?

Answer. Old and young, sick and well, men and women, millionaires and laborers.

Question. Do Correll and Gosden accept suggestions for an episode?

Answer. They gladly take any suggestion, and if it fits in with their plans they will be pleased to use it.

Question. Do they read all their fan mail?

Answer. They read every letter written to them, but because of the volume of mail received, they cannot possibly answer each letter.

Question. Are Correll and Gosden married?

Answer. Correll was married to Marie Janes in January, 1927; Gosden was married to Leta Schreiber in June, 1927.

Question. Do the boys ever laugh during an episode?

Answer. They do not laugh if they can avoid it, because laughter spoils the story for the listener. One time Gosden poured a glass of water over himself to stop his laughing, because the episode would have been spoiled for the listener. They never look at each other when they broadcast as this would make it difficult for them to keep from laughing in a part

that happened to strike them as funny.

Question. Do they ever cry?

Answer. Both boys have left the studio many nights with tears in their eyes.

Question. When talking about Amos and Andy, how do they designate them?

Answer. They always speak of the colored boys as real characters—not themselves, but as other boys whom they know. Gosden will come away from broadcasting an episode and say, "I feel so sorry for that poor ignorant fellow," and Correll will say, "What a big guy Andy thinks he is! He should be socked."

Question. Do either of the boys play musical instruments?

Answer. Correll plays the piano, and Gosden plays the ukulele.

Question. When do the boys write their episodes?

Answer. For a month after they started "Sam 'n' Henry," Correll and Gosden sat up until seven in the morning writing episodes. Later they got into the swing of it, and began writing just previous to the broadcasting. Many times they started writing only a half hour before they were to put the episode on the air. However, now that they prepare "Amos 'n' Andy" six weeks in advance, they write when they are in the mood, or when an inspiration strikes them. This may be in the morning, afternoon, or evening.

Question. Why do some stations broadcast "Amos 'n' Andy" at 10 p. m. each night?

Answer. Because it is the only time available each night without interruption from chain programs.



Correll and Gasden in the colored district of Shreveport, Louisiana, getting material before beginning their broadcasting of "Amos 'n' Andy"

EXCERPTS FROM THEIR DIALOGUE
IN PICTURES

Amos and Andy figuring up the day's receipts:

AMOS—Six an' five is—'leven.

ANDY—Wait a minute heah! Whut is you doin'? Is you mulsifyin' or revidin'?

AMOS—I ain't doin' neitkeh one—I'se stackin' 'em up.

ANDY—Well, I gits half o' dis money, yo' know.

AMOS—You goin' git half of it soon as I figgeh.

ANDY—I b'lieve you is deduckin', Amos.

AMOS—If I is, de pencil's doin' it widout me knowin' it.

ANDY—Wait a minute.

AMOS—Whut's de matteh?

ANDY—Hand *me* dat papeh an' pencil.

AMOS—Whut you goin' do?

ANDY—I'm goin' *times* it.



ANDY—Now listen, Amos—all I need is a few dollahs.

AMOS—I can't lend yo' no money.

ANDY—You know dat Snookems' mama an' papa is comin' to town.

AMOS—I ain't goin' lend you no money. Don't ast me no mo'.

ANDY—I is done promised Snookems dat I would git a chicken an' bring it oveh to her house 'cause she wants to have a chicken dinneh de day her mama an' papa gits heah from de country.

AMOS—How come *you* gotta buy de chicken?

ANDY—I furnish de chicken an' her mama an' papa is goin' bring up some preserves.

AMOS—*You* gits de chicken an' *dey* gits de preserves.

ANDY—Dat's right, dat's right.

AMOS—You betteh have dat switched around.



AMOS—Wait a minute now, wait a minute—don't rush me.

ANDY—Don't gimme no back talk, now. Do whut I tell yo' to do. I is de president o' dis comp'ny.



ANDY—Yo' see, Amos, no matteh whut bizness you is in, de buziness is *gotta* have a head man to tell 'em whut to do and when to do it. So dat's de way 'tis wid us. I strains my brain an' figgehs out whut *you* gotta do. Yo' see de brain work is de most reportant thing.



ANDY—Amos, take dis letteh on de type-writeh. I'll detate it.

AMOS—All right; I'll do de bes' I kin.

ANDY—Staht out de letteh—Mr. John Smith—

AMOS—Wait a minute now, wait a minute! Take it slow.

ANDY—All right. Mr. John Smith—

AMOS—Where is he at?

ANDY—Mr. John Smith—at Boston, Massachusetts.

AMOS—B-o-s-t-u-n—Boston. Wait a minute heah. How yo' spell Massachusetts?

ANDY—Dat's easy. M-a-s—wait a minute now—M-a-s—M-a-s—I tell yo' whut yo' do. Change dat to Ohio—O-h-i-o.









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